



*Joh. H. Roman*

This page also available in **English**.

**OBSERVERA** att denna sida är under omorganisation. Fler verk av Roman kan finnas tillgängligt från **denna katalog**.

Denna sida innehåller information om, och musik av, Johan Helmich Roman, 1694 - 1758, allmänt betraktad som "den svenska musikens fader" för sina stora insatser med upprustning av musiklivet, de första offentliga konserterna i Sverige, samt propagerandet för och införandet av det svenska språket i kyrkomusiken.

Det som finns samlat inom **Projekt Runeberg** om eller med Roman är:

## Text

- En **artikel** av **Fredrik Lidén**. **OBS** endast på engelska!
- **Kort beskrivning** av några viktiga årtal i Romans liv.

## Noter

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### Handskrifter

#### Sång

Dikt av Jakob Freese, tonsatt av Roman. Finns både som nedskalad **gråskalebild** (92K) lämplig för WWW, eller som stor **2-färgers** fax grupp 3 kodad TIFF-bild (82K) lämplig för utskrift.

#### Sång 1

Dikt av Jakob Freese, tonsatt av Roman. Finns både som nedskalad **gråskalebild** (64K) lämplig för WWW, eller som stor **2-färgers** fax grupp 3 kodad TIFF-bild (85K) lämplig för utskrift.

#### Sång 4

Dikt av Jakob Freese, tonsatt av Roman. Finns både som nedskalad **gråskalebild** (90K) lämplig för WWW, eller som stor **2-färgers** fax grupp 4 kodad TIFF-bild (43K) lämplig för utskrift.

#### Sång 14

En dikt av Jakob Freese, tonsatt av Roman. Finns både som nedskalad **gråskalebild** (75K) lämplig för WWW, eller som stor **2-färgers** fax grupp 4 kodad TIFF-bild (44K) lämplig för utskrift.

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### Typsatta verk

Dessa distribueras som PostScript, komprimerade med gzip.

Assaggio II för soloviolin.

Sats **1** och **2** (av 3) typsatt av **Fredrik Lidén**.

Sonata IX för cembalo.

Som en **PDF-fil**, eller som 6 separata komprimerade PostScript-filer: : **1, 2, 3, 4, 5, 6**, typsatt av **Don Simons**.

Triosonata för 2 oboer och generalbas.

Även lämplig för t. ex. 2 violiner och generalbas. Typsatt av **Don Simons**.

### **Partitur**

10 sidor + framsida. Skrivs med fördel ut dubbelsidigt.

Stämmor

Skulle göra sig bra dubbelsidigt med "tom" förstasida.

- **1:a oboe**. 4 sidor.
- **2:a oboe**. 4 sidor.
- **Basstämma utan besiffring**. 4 sidor.

## **Inspelningar**

### **Drottningholmsmusiken**

Första satsen, ett Allegro, här framförd av **Domkyrkans kammarorkester i Linköping**. Finns i två format:

- **.au** samplat i 8 khz, 8 bitar (1.2M).
- **MPEG-2** samplat i 32khz, 8 bitar (1.2M).

**Observera** att dessa inspelningar inte ingår i Projekt Runebergs utgivning, och alltså inte saknar upphovsrätt. Att ta hem dem och lyssna går dock bra.



*Joh. H. Roman*

Denna sida finns också på **Svenska**.

**NOTE** that this page will be rearranged soon. There might be more music by Roman **here**.

This page contains information on, and music by, Johan Helmich Roman, 1694 - 1758, known as "The Father of Swedish Music" because of his great efforts with making the first public concerts in Sweden, and the introduction of the Swedish language in church-music.

The Roman-collection at **Project Runeberg** includes:

## **Text**

- An **article** by **Fredrik Lidén**.
- **Short description** of some of the most important events in Roman's life. **Note:** only available in Swedish!

## Sheet music

### • Facsimiles

#### Song

Poem by Jakob Freese, put to music by Roman. Available both as a downscaled **grayscale**-picture (94K) suitable for WWW, and a big **B/W** fax group 3 coded TIFF-picture (82K) suitable for printout.

#### Song 1

Poem by Jakob Freese, put to music by Roman. Available both as a downscaled **grayscale**-picture (64K) suitable for WWW, and a big **B/W** fax group 3 coded TIFF-picture (85K) suitable for printout.

#### Song 4

Poem by Jakob Freese, put to music by Roman. Available both as a downscaled **grayscale**-picture (90K) suitable for WWW, and a big **B/W** fax group 4 coded TIFF-picture (43K) suitable for printout.

#### Song 14

Poem by Jakob Freese, put to music by Roman. Available both as a downscaled **grayscale**-picture (75K) suitable for WWW, and a big **B/W** fax group 4 coded TIFF-picture (44K) suitable for printout.

### • Typeset music

Distributed in PostScript packed with gzip.

Assaggio II for soloviolin.

Part 1 and 2 (of 3) typeset by **Fredrik Lidén**.

Sonata IX for harpsichord.

As one **PDF file** or as 6 separate compressed PostScript files: :1, 2, 3, 4, 5, 6, typeset by **Don Simons**

Also suitable for 2 violins and b.c. Typeset by **Don Simons**.

#### Score

10 pages + frontpage. Best if printed double-sided.

#### Parts

Nice double-sided if there was an empty frontpage.

- **Oboe 1.** 4 pages.
- **Oboe 2.** 4 pages.
- **Basso without figured bass.** 4 pages.

## Recordings

### Drottningholmsmusiken

First movement, Allegro, performed by **Chamberorchestra of Linköpings Cathedral**. Available in two different formats:

- **.au** digitized in 8 khz, 8 bits (1.2M).
- **MPEG-2** digitized in 32khz, 8 bits (1.2M).

**Note** that these recordings is not a part of the Project Runeberg, and therefor don't lack copyright. Personal use is fine though.

JOHAN HELMICH ROMAN (1694 - 1758) was the central figure in the musical life of the Swedish era of peace following this country's decline as a great power, and is regarded as one of the foremost composers Sweden has ever had. During his years of study in England 1716-21 and in the course of a journey to England, France, Italy and Germany 1735-37 he aquired detailed knowledge of the musical trends of the period. As conductor of the court orchestra he did important work from the 1720's to the 1740's. Amongst other things he introduced Handel's music in Sweden and took active part in the development of public concert life in Stockholm in the 1730's. His rich production includes occasional music for celebrations at court etc., sacred choral works, sacred and secular songs as well as works for different instrumental ensembles.

Roman's style incorporates impressions from many quarters, chiefly from Handel and contemporary Italians such as Lotti, Leo, Ariosti, G.B. Bononcini and Geminiani, probably also Locatelli and Tartini. At a remarkably early stage one finds in him the stylistic manner of the late baroque with an admixture of "style galant", something which is particularly noticeable in the instrumental works. These comprise orchestral suites with several movements, sinfonias of three and four movements, trio sonatas, solo sonatas with basso continuo, compositions for solo violin and keyboard music. In the vocal field his chief contributions were the promotion of a Swedish monody in the form of song with continuo and his conscious endeavour to show "the flexibility of the Swedish language for church music".

Roman's compositions for solo violin is an interesting group of works in his instrumental production. He was himself an accomplished violinist, especially in his younger years, before increasing deafness precluded the possibility of further activity as executant. He was also pedagogically active. In his "assaggi" with several movements (essays, experiments, studies) and small pieces of the nature of etudes for solo violin he left a contribution to the 18th century repertoire for unaccompanied violin that is probably without parallel as regards quantity. Many of these are musically rich compositions, and they must still be acknowledged to have great didactic value, not least for the study of the violin playing and the technique of the late baroque. From stylistic point of view they have little in common with J.S. Bach's compositions for solo violin, with which Roman was not acquainted. Rather it appears that Geminiani was one of his chief models; there are, too, certain resemblances with Locatelli's violin style and G.Ph. Telemann's "fantasias" for the instrument.

That Roman himself valued his Assaggi appears from the fact that he planned to have them printed. This would have been the only contemporary printed edition with works by him besides the twelve "Sonate a flauto traverso, violone e cembalo", Stockholm 1727. The printing of the works for solo violin had, however, to be disrupted. Most probably for economic reasons. A unique specimen of a first printing with two movements in g minor on two pages (31.5 x 20.5 cm) are preserved in the library of the Royal Academy of Music. This printing is furnished with the following remarks: "this is a sonata from the exercises for the violin by the late Court Intendant and conductor Doctor Roman, published in print by himself, but subsequently withdrawn, so that copies are rather rare", and the dating "Stockholm the 26th June 1740". The data are confirmed by an advertisement in "Stockholms Post Tidningar", May 12th 1740, where we read of "a beautiful musical piece or so-called assaggio a violino solo", and the reader is further advised that it is "intended to continue with such work in the keys most in vogue". There is also other evidence in support of the assumption that at least most of Roman's assaggi were in existence about 1740 and were composed mainly during the 1730's.

The other compositions "in the keys most in vogue" mentioned in the advertisement are preserved only in manuscript. The most important of these sources is a comprehensive and beautifully written but incompletely preserved collection by Roman's colleague and successor Per Brandt (1714-67). This includes a good twenty compositions, the majority complete, but some very fragmentary.

In a way typical for the period the notation of Roman's assaggi presupposes that the performer is familiar with the contemporary practice and style of playing, e.g. in the form of chords which are intended to be broken up into arpeggios. Sometimes a fermata marks the place for an improvised "cadenza", and in numerous instances it is assumed that the soloist will perform certain embellishments, rhythmic variations etc. that are apparent from the notation only in part or not at all.

Both in his autograph and in the print Roman gives several examples of the execution of passages that Brandt has abbreviated in his notation; a number of these instructions as well as other differences of detail between the sources afford a good point of departure for the execution of other similar passages.

The above text was loosely written from the extensive introduction to the Assaggio for solo violin, printed by Edition Reimers around 1975. This is an excellent edition full of examples of baroque style violin playing - and it of course contains the six Assaggi by Roman. They are arranged in a way that seems plausible, but one is not completely certain if the assaggi were meant to have four movements each etc.

## Kort beskrivning av J. H. Romans liv

Här följer en kort beskrivning av några viktiga årtal i Johan Helmich Romans liv:

1694

Föddes i Stockholm den 26 oktober. Föräldrar var Johan Roman, hovkapellist, och Margareta von Elswich.

1711

Inträdde som 17-åring i det svenska hovkapellet som violinist.

1712

Får, genom ett beslut undertecknat av Karl XII i Bender, ett stipendium som ger honom möjlighet till utlandsstudier.

1716-1721

Vistas utomlands, huvudsakligen i London, där han träffar många av samtidens största musiker. Är bland annat anställd en tid i Händels orkester. Blir på sitt huvudinstrument violinen känd som "den svenske virtuosen".

1721

Utnäms efter sin hemkomst till vice hovkapellmästare.

1727

Utnämns till förste hovkapellmästare. Ger ut 12 sonater för flöjt och generalbas, som kom att bli det enda av hans produktion som kom i tryck under hans levnad.

1730

Gifter sig med Eva Emerentia Björk.

1731

Organiserar Sveriges första offentliga konserter i Riddarhuset.

1734

Hustrun dör i barnsäng. Från äktenskapet överlever 2 söner av tre barn.

1735-1737

Reser återigen utomlands, denna gång till England, Frankrike, Italien, Österrike och Tyskland. Officiellt var resans mål att skaffa nya musikalier och kontakter för bruk vid konsertverksamheten, men stark personlig anledning var antagligen att söka bot för sin begynnande dövhet.

1738

Gifter om sig med Elisbeth Baumgardt.

1740

Blir ledamot av Kungliga Svenska Vetenskapsakademien.

**1744**

Blir återigen änkeman, efter att även den andra hustrun avlider i barnsäng. Av fyra barn överlever två döttrar och en son.

Hans kanske mest berömda verk, Drottningholmsmusiken, framförs vid bröllopet mellan tronföljaren Adolf Fredrik och Lovisa Ulrika.

**1745**

Begär, främst på grund av vacklande hälsa och hörsel, avsked från sin tjänst. Utnämns till hovintendent. Flyttar med barnen till gården Haraldsmåla norr om Kalmar.

**1751**

Kommer för sista gången till Stockholm, för att där leda musiken vid Fredrik I:s begravning samt kröningsmusiken vid Adolf Fredriks trontillträde.

**1758**

Avlider i cancer den 20 november på Haraldsmåla.

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